

young widower haunted by his wife's memory), or simply whimsical (the vagrant who spends the night in a museum and sees all the paintings come to life at daybreak). The *Cuentos contados*, written over a span of twenty years, witness the gradual evolution of the author's style; all testify to his dexterity in handling both syntax and circumstance, although at times his bent towards subtlety results in obscurity and clutters the story instead of enhancing it.

With few exceptions, the stories in this collection show Hortelano at his best: clever, coherent, thought-provoking, entertaining. "Los archivos secretos," the last story in the book and chronologically the most recent one, stands out as the synthesis of the author's best and most typical characteristics. A tightly cohesive narrative binds together an improbable yet believable situation, a graphically descriptive language that has polished off the rough edges of former verbal intricacies and a preposterous proposition that nevertheless causes the reader to think. The book is a treat, and greatly contributes to a comprehensive overview of García Hortelano's work.

Erskine College

Jane Frances Spencer

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